DUKE UNIVERSITY LIBRARY
MAY 22 1957
DURHAM, N. C.

THE CEA CRITIC

Vol. No. XIX—No. 5—Published at Springfield, Mass. Editorial Office, University of Mass., Amherst, Mass. May, 1957

LEAVE YOUR COOKING ALONE

(Inspired, of course, by Robert A. Hall, Jr.)

This paper is intended as a brief, popular discussion of the problems connected with food, cooking, and the science of nutrition—dietetics—with the hope that it may help to develop a more scientific attitude toward cooking, and in particular, a more tolerant attitude to what is frequently, but erroneously, called "bad" cooking.

Things We Worry About: "Is 'Southern Cooking' really 'Bad Cooking'?" "Is it wrong to use cream rather than milk in tea?" "Doesn't spilling large quantities of ketchup on most foods indicate that one has 'no taste'?" "Doesn't boiling a steak 'spoil' it?"

These are just a few sample questions that we are always worrying, asking, and reading about in connection with eating and cooking. There are foods and drinks that we often see people consume (like Scotch with cola, soft, oleaginous bacon, coffee that contains sediment, cooked cereal in which some of the quanta have adhered to each other—"lumps"), and we are troubled because authoritarian gourmets call these foods "horrors," "indigestibles," and those who consume them "primitives," "barbarians."

This arrogant pedantry, which has no scientific foundation whatsoever, is typified in a story passed on to me by a friend. He was sitting in a restaurant near a woman who had ordered broiled bluefish. It was brought to her in a very few minutes. The moment she saw the fish she began to complain that it wasn't cooked, that it was raw, and finally, when the waiter demurred, she said, "This isn't fit to eat." The waiter, humiliated, returned the fish to the kitchen for further cooking. Later, as my friend was paying his check, he heard a crash from the direction of the kitchen, a crash which sounded like a pile of dishes falling from a tray to the floor. Sure enough, an accident had befallen the woman's waiter, whose composure and security had been so shaken by the woman's attitude of assurance and superiority.

The point of this anecdote is that there

(*Please turn to page* 6)

NATIONAL MEETING
MADISON, WISCONSIN, SEPTEMBER, 1957

Luncheon, Tuesday, Sept. 10, Georgian Grill, Union Building
Business meeting will follow the luncheon
Program: Sept. 10, 3:45-5:15, Sellery Room in the Wisconsin Historical Society Building.
Theme: "The State of Our Profession"
Chairman: Harry R. Warfel, Univ. of Florida
Speaker: William Riley Parker, Univ. of Indiana, "Afterthoughts on a Profession"
Comentator: John S. Diekhoff, Western Reserve Univ.
Breakfast for Regional Officers and Directors: 7:30 a. m., Wed., Sept. 11, Union Bldg.
Chairman: Maxwell H. Goldberg, Univ. of Massachusetts
In charge of program: Donald A. Sears, Upsala College
Suppers for Officers: Sept. 9 and 10, Union Building
Headquarters room 426-B in the University Library
The CEA Placement Bureau will be run in connection with the MLA Placement Bureau, with Al Madeira in charge.

A VISIT TO ALMA MATER

Dean Upshirt was very nice to me when I walked into his office. Claimed right away that he remembered me, but, knowing Upshirt, I figured the reason why he was so cordial was that he'd seen my name on the Alumni Fund lists. I'd sent a lot of money to the Fund since I'd graduated ten years ago, back in 1957, and deans notice things like that. Anyway, he seemed quite happy to sit around and chew the fat for awhile, and I started things off by congratulating him on the "Dr." in front of his name on the sign on his desk—he'd only completed his Master's degree in Public School Administration at the time I graduated. Then I asked him what field he had done his work in, for his Ph.D.

"That 'Dr.' doesn't mean I have a Ph.D.," he replied. "You haven't been in very close touch with academic circles, have you?" he added, and I admitted I'd been kept pretty busy selling refrigerators. "You wouldn't know, then, that the Ph.D. has fallen more or less into the discard in college teaching. There just hasn't been much call for people with that type of degree, during the past half dozen years or so. A few—er—ah—" and he paused, as if hesitating to pronounce a bad word—"scholars—still have them, but that's all."

"Is that so?" I was surprised. As I remembered, when I was in school the Dean used to fall all over himself trying to get Ph.D.'s onto the faculty.

"As a matter of fact," he continued, "I have one of the first Et.D.'s ever to be conferred by Columbia Teachers College." His eyes misted momentarily as he mentioned the name, and there was a note of reverence in his voice.

"Et.D.?" I asked. "What kind of a Doctor's degree would that be, Dean Upshirt?"

"Doctor of Television Education," he answered. "It's by far the most useful degree that a person in the college teaching field can have these days. I consider that the two summers I spent getting it were the most profitable and beneficial of my entire graduate career." For emphasis, the Dean was looking me straight in the eye, something I had always noticed that deans seldom do. Needless to say, I was impressed.

"What did you write your doctoral thesis on?" I asked.

"Thesis? Thesis?" Upshirt peered at me as if he thought I had suddenly gone insane. "Young man, do you realize you're back in the dark ages, academically speaking, when you mention the word thesis? Why, the thesis went out with the Ph.D."

"Oh," I said. Then, wanting to clear up a few details that seemed confusing, I asked, "Do you teach any classes in your subject yourself? Though," I added hastily, "I should think that being Dean would keep you pretty busy, without any additional teaching."

"Teaching? Teaching?" The word seemed to be almost as repulsive in its

(*Please turn to page* 7)

THE CEA CRITIC
Official Organ of the College English Assoc. Inc.
Published at 38 Hampden St., Springfield, Mass.
Editor: Maxwell H. Goldberg
Managing Editor: Lee E. Holt
Consulting Editor: Robert T. Fitzhugh
Published Monthly, September through May

College English Association
President: Harry R. Warfel, Univ. of Florida
Vice-Presidents: Henry W. Sams, Univ. of Chicago
George F. Horner, Univ. of N. C.
Administrative Secretary - Treasurer: Albert P. Madeira, Univ. of Mass.
Executive Director: Maxwell H. Goldberg, Univ. of Mass.

Directors
Ernest Earnest, Temple Univ.; Carl Lefevre, Chicago Teachers; Donald J. Lloyd, Wayne Univ.; William L. Werner, Penn. State; John Ciardi, Rutgers; Carvel Collins, M.I.T.; Kenneth Knickerbocker, Univ. of Tenn.; Carl Bode, Univ. of Md.; Clyde Henson, Mich. State; Donald Sears, Upsala; Bruce Dearing, Swarthmore.

Presidents of Regionals
California—W. G. Stryker, Univ. of Redlands
Chicago—Ernest Samuels, Northwestern
Greater New York—Weller Embler, Cooper Union
Indiana—Frederick L. Bergman, DePauw
Michigan—Ralph N. Miller, Western Michigan
Middle Atlantic—Charles M. Clark, Am. Univ.
New England—Muriel Hughes, Univ. of Vermont
New York—Francis Mineka, Cornell
N. C., Va., W. Va.—Rinaldo Simonini, Longwood
Ohio—Merrill R. Patterson, Marietta
Penn.—Calvin D. Yost, Jr., Ursinus
South Central—Mary Frances Fletcher, La Polytechnic
Tenn.—K. L. Knickerbocker, Univ. of Tenn.
Texas—W. W. Christiansen, Texas Lutheran

Representatives
Ark.—Albert H. Carter, Univ. of Ark.
Cal. (San Francisco)—Clair Colby Olson, College of the Pacific
Delaware—Ned B. Allen, Univ. of Del.
Oregon—Philip W. Souers, Univ. of Oregon
W. Va.—William Robertson, Concord
Idaho—C. Norton Coe, Univ. of Idaho

Associate Member, American Council on Education
(Address contributions and correspondence to the Managing Editor, c/o College English Association, South College, Univ. of Mass., Amherst, Mass.)
Annual Subscription, $2.00
Re-entered as second-class matter Oct. 2, 1954, at the Post Office, Springfield, Mass., under the Act of August 24, 1912.
Entire issue, copyright 1957 by the College English Association, Inc.

Soon available . . . . . .

● **Putting Words in Their Places**

Doris B. Garey
Manchester College

A General Semantics Approach to Literature and Language

384 pages *$3.00 list*

● **Scott, Foresman and Company**

Chicago *Atlanta* *Dallas*
Palo Alto *Fair Lawn, N. J.*

IT'S ONLY A DREAM

Ricardo Tello Devotto's piece in the February issue of **The CEA Critic** restates the dream of many students of English here and abroad. The vision of an English orthography as simple as that of Spanish has intrigued child and scholar alike for many generations. No less a personality than George Bernard Shaw made this vision one of the great causes of his life. And yet, nothing has ever come of it. Why?

First, a student who learned only the phonetic spelling of English would be quite unable to read any book, periodical, or signboard printed in the last 500 years. The amount of reading material available to him would be minute.

Second, all persons, like yourself and myself, who now read English, would be forced to learn an entirely new spelling. For most of us, adjustment to such a spelling as "wun" for "one" would be an extremely tedious and disquieting process. It is not so much that we have any aesthetic preference for "one," or even that there are good etymological reasons for that spelling; it is principally because we have established such a very strong habit of seeing it spelled "one." It is, in other words, largely a matter of inertia.

Third, it is probably impossible to devise an acceptable phonetic spelling for English which would avoid modification of typewriters and typesetting machines by employing only the letters of the present alphabet. True, some such systems have been devised, but they either misrepresent the actual pronunciations in some way, or they are so cumbersome as to provide little advantage over the present spelling. And then too, which of the many pronunciations would be used?

Fourth, phonetic spelling would prohibit recognition of relationships between certain words of English and other languages, e.g. English "nation," French "nation," Spanish "nacion," and Portuguese "nacao." Indeed, the English word "national" would not appear to be related to "nation," if both were spelled phonetically. This would make English much more difficult to learn.

There are many more arguments, but these alone should suffice to establish the fact that the wonderful dream of a consistently and phonetically spelled English language will probably never be realized. We all wish it might be otherwise, and that the linguistic forces that made English what it is had tended more to simplification than to diversity. But it was those same forces that gave the language its more desirable characteristics. They were natural forces, largely uncontrollable, and I fear they remain so.

Francis A. Cartier
The Air University
Maxwell Air Force Base

Are you one

of those who have yet to find the freshman English text that fully satisfies your teaching needs? If so, may we urge you to examine —

Effective Writing
by Robert H. Moore 588 p. $3.90

Modern English Readings
7th edition, *by Loomis, Clark & Middendorf* 1097 pp., $4.75

Readings in Exposition
The sections of expository writing from the above 589 pp., $3.00

A MANUAL OF ENGLISH PROSE COMPOSITION by Middendorf & Griffin is available for use with the above two volumes. 60¢ when ordered with either of the above; 95¢ when purchased separately.

These are texts that many of your colleagues have found to be just what they wanted. For examination copies, write to

RINEHART & CO. 232 Madison, N. Y. 16

Burges Johnson's "Jibberings" (**CEA Critic**, March, 1957) strike me as among the best in his series. I encounter each sentence with unqualified pleasure, except one. And two clauses in that sentence unleash the wolf, an unleashing which the "Old Ghost" invites explicitly in his last lively sentence. I bare fangs and quote: "It is a simple (answer): divorce Composition from Literature. . . ."

Divorce Composition from Literature? If there be "only two kinds of writing—Good and Bad. . . ," would the "Old Ghost" call Literature which moves the reader pleasantly, "Bad Writing"? Obviously, such Literature is good (it is, in fact, our most humane) Composition. Why be sheepish? I want Composition to be good; I want it to be excellent; I want it to be Literature. And so, I suspect, does the "Old Ghost."

Robert G. Tucker
University of Massachusetts

Jibberings Of An Old Ghost

Just about forty years ago an article appeared in **Harper's Magazine** protesting against the teaching of English grammar to innocent young children. Apparently it was not the voice of only one subversive crying in the wilderness, for the author of it was able to cite various school authorities of that day who sympathized with his views. Several cities in the Middle West had subjected thousands of children to tests which revealed that they did their worst writing during those years when study of grammar was at its height.

Such a contentious article was bound to start ructions, just as any appeal today for spelling reform leads to bitter words. The author of that **Harper** article forty years ago received anonymous letters questioning his respectability and his morals.

Correct speech, like correct spelling, is not governed by law but by fashion. It is acquired not by learning rules but by contagion. A child learns to throw a ball accurately long before he learns about the interaction of his tibia and fibula, and he learns to chew gum before he has even learned the names of his molars and bicuspids. Grammar is the bony structure of speech and written composition, and should be studied after habits of good usage are established. Protesters will ask indignantly how a child can learn to speak correctly if he does not study grammar. A more important question is how he can learn grammar correctly if he does not know how to speak.

"Rules of grammar" are in fact no more than tabulations of the ways in which nice people communicate their ideas to one another. When nice people change their styles of speaking and writing, then the rules change. I am told, for instance, that the subjunctive is gradually disappearing. When it does I question whether any memorial services will be held. And I recall that an English professor in a highly respectable Eastern university has publicly asserted that the verb To-be need not necessarily be followed by the nominative case. The time is coming when even nice people will say "It's me."

Harper's Magazine itself must have had its subversive moments in that ancient day, for the following verses appeared in its pages at about that time.

PLUPERFECT INDICATIVE

Was I so brave when I was young,
  Or was it recklessness of youth?
There tripped so smoothly from my tongue
  Great words sonorous or uncouth,
That echo through my head today—
But what they mean I cannot say.

When I was four—or maybe three—
  I lisped about the Predicate,
And made Subjunctives bend the knee
  In passive tense ere I was eight;
I viewed, unmoved, the bones of speech
And had a horrid name for each.

I never even turned a hair
  When angry Surds the echoes woke;
I'd track a Gerund to its lair
  And parse it at a single stroke;
Nor hesitate at raising ructions
With Participial Constructions.

Each Syntax fierce I calmly faced;
  And scarce a second thought I'd give
To my own safety when I chased
  The Absolutest Ablative.
Bold Datives at my feet would bow
Who governed Clauses, God knows how.

And now I'm old. I shy at Verbs.
  When Adverbs rise I give them room.
A Pronoun all my joyance curbs—
  I can't remember which is whom.
Poor I, who once could shake my fists
At First and Second Aorists!

Burges Johnson

two excellent new books

textbook,
handbook,
anthology of nonfiction:

CREATIVE EXPOSITION
by Alexander E. Jones

a concise manual
to guide students
in research and writing:

THE RESEARCH PAPER
by J. Raymond Hendrickson

HENRY HOLT AND CO.

* * *

* **MASTERPIECES OF THE DRAMA**
by ALEXANDER W. ALLISON, ARTHUR J. CARR and ARTHUR M. EASTMAN, *all at the University of Michigan*

Eleven plays selected for qualities of excellence, appropriateness and variety — Sophocles, Euripides, Jonson, Moliere, Sheridan, Ibsen, Chekhov, Synge, O'Casey, Lorca, Giraudoux. Spring 1957

* **WRITING AND REVISING**
by WILLIAM S. MORGAN, *West Contra Costa Junior College*

For students needing help in writing themes — a reader of the manuscript reports "the exercises are extraordinarily well done . . . It will teach itself, I'm sure, very effectively."

Just published, 248 pages, paper, $2.00

* **FROM FACT TO JUDGMENT**
by HAROLD F. GRAVES and BERNARD S. OLDSEY, *both at Pennsylvania State University*

An important guide to purposeful analytical writing — "all in all a superior piece of work full of fine judgment and excellent readings", reports a prepublication reader.

Just published, 380 pages, $3.25

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N. Y.

TRAGER-SMITH LINGUISTICS IS WHAT WE NEED
(A reply to Professor Long, CEA Critic, March, 1957)

In responding to the challenge which Professor Long has so forcefully issued to Trager-Smith linguistic, I must first acknowledge that I still remain in doubt as to the exact nature of the contribution which any kind of linguistics can make to the composition class. I have not yet either taught or seen taught a single such class that I thought successfully met all of the variety of problems that the course is widely supposed to meet. I do not believe that linguistics can alleviate very many of the sufferings of mankind, nor unlike literature, that it can even make the bearing of one cross or another much easier. About all it can do is pour a good concrete foundation to support the cross of grammar.

Professor Long's summary of Trager-Smith linguistics is inaccurate at crucial points. He asserts that "phonemic analysis is of no help in identification of the subject, the predicate, and the complement." He then cites a pair of challenging examples in which the only clue to the identification of the subject **is** the phonology. If **Home is the sailor** is read with the same intonation morphemes as **home is the magnet**, it becomes utter nonsense. That is, if one reads,

3 2 2 3 1
home | is the sailor#

he is not producing a meaningful sequence, unless **the sailor** is the name of a residence hall. He must read,

3 3 3 2 1
home | is the sailor#

(I have said **read:** intonation morphemes are supplied by the reader, whether he says the sentence out loud or not. I have also said **meaningful sequence:** the question of **what** the meaning is, is a different one from the question of whether it is meaningful or not.) But if he reads,

3 3 3 2 1
home | is the magnet#

he is talking about a magnet which has been away from home. In order to read that the magnet which groups people together into socially significant clusters is home, he must read either

3 2 2 3 1
home | is the magnet#

or

2 3 1
home | is the magnet#

A similarly misinterpreted example is **scrambled eggs** vs. **ham and eggs.** There can be a plus juncture, as the Trager-Smith people call it, after the **ham** of **ham and,** but there cannot be one after the **scram-** of **scrambled.** The orthography accurately reflects this fact of the language. The simplest sort of expansion-substitution (an analytical procedure which Professor Long curiously seems to think is little used by linguists) further separates the contrast: **bacon and eggs** for **ham and eggs, boiled eggs** for **scrambled eggs.** I suppose Professor Long thinks referential meaning is employed in such a procedure, but it seems to me more a matter of **class** substitution, with class membership being determined by the formal evidence of suffixation. We could also substitute **beautiful** for **scrambled,,** where we would have no suffixation to guide us, or **coupled,** where suffixation would lead us away from a meaningful substitution. In the case of **beautiful** there is no hocus-pocus involved: it is simply easier to establish a class first by inflection where it exists and then find items that replace the inflectable items in a syntactically fixed frame. The latter can be given a different, but derivative, name to discriminate between the inflectables and the uninflectables —in this instance, **adjective** vs. **adjectival.** Nor is there hocus-pocus in the procedure that would eliminate **coupled** as a replaceable possibility: the question again is whether it is meaningful or not—a question that no linguist has ever eliminated from his field of inquiry.

I am pleasantly surprised to find that Professor Long hears more than four degrees of stress in **that elevator-operator's crazy!** The more usual objection is that four are too many. I suppose he read it in somewhat the following fashion, and quite rightly heard that the primary stress on **era-** is louder than the one on **el-:**

2 3 2 4 1
that elevator operator's | crazy#

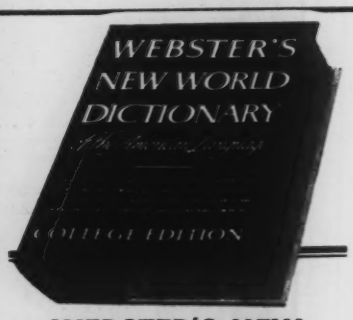
He'll find an explicit statement in the **Outline of English Structure** that stress of any given degree is louder on a higher pitch than on a lower one. Until he demonstrates that such an observation is inaccurate, he must either concede that his hearing of additional phonetic levels merely corroborates the hypothesis or supply us with an equally adequate description of the differences he hears.

I am also pleasantly surprised to hear that the grammarian needs more than four junctures and that among these are all the punctuation marks of the written language. It is really a double surprise: first that the non-Trager-Smith grammarians make any overt use of juncture in their analysis of syntax; and second that a distinction between the placement of the semicolon and the period, for example, can be made on a **grammatical** basis at all.

No one, least of all Trager and Smith (who have had, on occasion, rather notably successful experience with the teaching of foreign languages), would argue with the assertion that the imitation of tapes under the guidance of good teachers is useful in effective language teaching, whether of English to foreigners or the reverse. I doubt if they would describe this procedure as "simple," but I am sure that the teaching of foreign languages has not progressed to the state of perfection that would allow it to reject the use of visual aids to guide the student's hearing of sounds which are strange to him. The transcription in **El Ingles Hablado** and in ten other books (the last appeared a year ago) is specifically an **aid to listening to actual pronunciation,** heard from tape or in the classroom. I acknowledge that the analytical symbols devised by Trager and Smith for analytical purposes may not be the best such symbols for pedagogical purposes, but the facts which the analysis reveals must still be communicated by a better device than traditional spelling. No text previous to the ACLS series attempted to represent so much of the total phonological structure. A better device to represent the facts may be Pike's transcription, but we cannot really learn from Professor Long, since he has elected not to be critical of Pike's analysis, which from the point of view he is espousing is subject to criticism at most of the same points as Trager-Smith. It is unlikely, for instance, that Pike would fail to agree that "formal differences are what give differences in meaning, and that consequently meaning must be investigated through formal differences" (Hill quoted by Long). It is equally unlikely that Pike would accept as many junctures as Professor Long suggests are necessary for grammatical analysis: at least nothing he has written suggests it.

I think Professor Long pays his colleagues no compliment in suggesting that their training in literature has been mentalistic. The solid historical approach to the criticism of literature that still, happily I think, dominates our major English departments is directed toward the understanding of the creative process in the context that nourished it. It is an agreeably non-mentalistic tradition. Other approaches—psychological, linguistic, New, etc.—have gen-

(*Please turn to page 5*)



WEBSTER'S NEW WORLD DICTIONARY

of the American Language

COLLEGE EDITION

Now approved and used in more than one thousand colleges

Acceptance of a new dictionary on such a scale could result from only one thing: its demonstrated superiority in serving teachers and students.

142,000 entries

$5.75 plain $6.75 thumb-indexed

THE WORLD PUBLISHING COMPANY

2231 West 110th Street, Cleveland 2, Ohio

erally received unfavorable comment when they have produced results that were defensible principally in mentalistic terms. The non-mentalist—whether gestaltist, machanist, or other—wishes to investigate the less knowable starting from the more knowable; criticism for him for such an approach seems uncharitable. All that I can see that the linguists wish to do about the written language, for instance, is to put it solidly into a matrix within which they believe it can most productively be studied: as a secondary symbol system that arises from the primary system which is language; in that matrix, it must be studied as thoroughly as ever Professor Long could wish. The Trager-Smith interest in the spelling system may be well indicated by the fact that the entire second volumes of the ACLS texts for foreigners are to be devoted to explication of the relation of the sounds (presumably mastered in the first volumes) to the letters used in the written language, and to systematic drill toward the mastery of that relationship. The **General Form** for these volumes has been written, and the Turkish version; they have not been printed yet.

Names like Sapir and Joos militate against the assertion that linguists as a group are notoriously poor writers (there are but a few good writers in any group), but that their inadequacies as writers should bar them from the privilege of using a literary criterion—if such is the proper category for the organizational clarity of levels—seems a **non sequitur.**

I would urge that linguistics of any kind be searchingly examined for clues that might make our teaching more effective, and with any effort in this direction I am strongly in sympathy; but nonetheless it seems to me that a critic of a set of tools that a good many people have found useful should first be certain he understands how the tools operate before he declares that they are **useless.**

In Professor Long's discussion not one book is mentioned in which an attempt has been made to apply Trager-Smith-Fries-etc. linguistics to teaching English composition: Whitehall, Roberts, Lloyd and Warfel go unscathed. They are conspicuous among those who so far have tried to apply structural linguistics to the teaching of composition. I am sure their measure has not yet been taken, and it is obvious that they, at least, along with many others, find that the tools of structural linguistics produce fruitful statements for the student who is interested in composing better prose.

Robert P. Stockwell
University of California at L. A.

At the request of the president of the American Council on Education, Arthur S. Adams, Max Goldberg is serving on a new committee established by the Council to study the relationships of higher education to business and industry.

Books of exceptional interest

The Poems, English, Latin, and Greek of Richard Crashaw

Second Edition

By LEONARD C. MARTIN

Crashaw's poems, as first published and as revised by him. New material on both Crashaw and his work is included. 4 plates; text figures. $7.20

English Pronunciation 1500 - 1700

By ERIC JOHN DOBSON

Reviews the current scholarly view. An explanatory, critical and historical account of the writings of English grammarians and a detailed phonology based on these and other sources. 2 volumes; 9 text figures. $26.90

William Wordsworth: A Biography

The Early Years, 1770-1803

By MARY MOORMAN

This first volume of a two-volume work covers the poet's school days and early creative years. Based on new material and on work done by Selincourt and Darbishire. Illustrated. $8.00

At all bookstores

OXFORD UNIVERSITY PRESS, Inc.

114 Fifth Avenue New York 11

* *

* **THE SHORT STORY**
by JAMES B. HALL, *University of Oregon*, and JOSEPH LANGLAND, *University of Wyoming*
Highlights —

- Selections are distinguished and rarely anthologized, representing well-established writers, both traditional and modern
- Introductions to each major section add up to a short history of the subject
- Provocative comments and comparison-contrast questions
- Stories feature parallel subject matter as treated by different kinds of writing talents
- Brief biographies and pertinent bibliographies suggest further readings

1956, 485 pages, $3.00

* **EXPLORING POETRY**
by M. L. ROSENTHAL, *New York University*, and A. J. M. SMITH, *Michigan State University*
Leon Edel, Indiana University, comments —

"It is good to discover a work which deals with poetry in this quiet, explicit, exploratory way, casting light at every turn but never forgetting for a moment that the critic must not—as some critics do—smother the lyric voice. The book strikes me as the best all round job on poetry I've seen in recent years, in its insights and the lucid way in which you [the authors] give them to us."

1955, 758 pages, $4.50

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N. Y.

THE CEA CRITIC
Official Organ of the College English Assoc. Inc.
Published at 38 Hampden St., Springfield, Mass.
Editor: Maxwell H. Goldberg
Managing Editor: Lee E. Holt
Consulting Editor: Robert T. Fitzhugh
Published Monthly, September through May

College English Association
President: Harry R. Warfel, Univ. of Florida
Vice-Presidents: Henry W. Sams, Univ. of Chicago
George F. Horner, Univ. of N. C.
Administrative Secretary - Treasurer: Albert P. Madeira, Univ. of Mass.
Executive Director: Maxwell H. Goldberg, Univ. of Mass.

Directors
Ernest Earnest, Temple Univ.; Carl Lefevre, Chicago Teachers; Donald J. Lloyd, Wayne Univ.: William L. Werner, Penn. State; John Ciardi, Rutgers; Carvel Collins, M.I.T.; Kenneth Knickerbocker, Univ. of Tenn.; Carl Bode, Univ. of Md.; Clyde Henson, Mich. State; Donald Sears, Upsala; Bruce Dearing, Swarthmore.

Presidents of Regionals
California—W. G. Stryker, Univ. of Redlands
Chicago—Ernest Samuels, Northwestern
Greater New York—Weller Embler, Cooper Union
Indiana—Frederick L. Bergman, DePauw
Michigan—Ralph N. Miller, Western Michigan
Middle Atlantic—Charles M. Clark, Am. Univ.
New England—Muriel Hughes, Univ. of Vermont
New York—Francis Mineka, Cornell
N. C., Va., W. Va.—Rinaldo Simonini, Longwood
Ohio—Merrill R. Patterson, Marietta
Penn.—Calvin D. Yost, Jr., Ursinus
South Central—Mary Frances Fletcher, La Polytechnic
Tenn.—K. L. Knickerbocker, Univ. of Tenn.
Texas—W. W. Christiansen, Texas Lutheran

Representatives
Ark.—Albert H. Carter, Univ. of Ark.
Cal. (San Francisco)—Clair Colby Olson, College of the Pacific
Delaware—Ned B. Allen, Univ. of Del.
Oregon—Philip W. Souers, Univ. of Oregon
W. Va.—William Robertson, Concord
Idaho—C. Norton Coe, Univ. of Idaho

Associate Member, American Council on Education
(Address contributions and correspondence to the Managing Editor, c/o College English Association, South College, Univ. of Mass., Amherst, Mass.)
Annual Subscription, $2.00
Re-entered as second-class matter Oct. 2, 1954, at the Post Office, Springfield, Mass., under the Act of August 24, 1912.
Entire issue, copyright 1957 by the College English Association, Inc.

Soon available . . . . . .

● **Putting Words in Their Places**

Doris B. Garey
Manchester College

A General Semantics Approach to Literature and Language

384 pages *$3.00 list*

● **Scott, Foresman and Company**

Chicago *Atlanta* *Dallas*
Palo Alto *Fair Lawn, N. J.*

IT'S ONLY A DREAM

Ricardo Tello Devotto's piece in the February issue of **The CEA Critic** restates the dream of many students of English here and abroad. The vision of an English orthography as simple as that of Spanish has intrigued child and scholar alike for many generations. No less a personality than George Bernard Shaw made this vision one of the great causes of his life. And yet, nothing has ever come of it. Why?

First, a student who learned only the phonetic spelling of English would be quite unable to read any book, periodical, or signboard printed in the last 500 years. The amount of reading material available to him would be minute.

Second, all persons, like yourself and myself, who now read English, would be forced to learn an entirely new spelling. For most of us, adjustment to such a spelling as "wun" for "one" would be an extremely tedious and disquieting process. It is not so much that we have any aesthetic preference for "one," or even that there are good etymological reasons for that spelling; it is principally because we have established such a very strong habit of seeing it spelled "one." It is, in other words, largely a matter of inertia.

Third, it is probably impossible to devise an acceptable phonetic spelling for English which would avoid modification of typewriters and typesetting machines by employing only the letters of the present alphabet. True, some such systems have been devised, but they either misrepresent the actual pronunciations in some way, or they are so cumbersome as to provide little advantage over the present spelling. And then too, which of the many pronunciations would be used?

Fourth, phonetic spelling would prohibit recognition of relationships between certain words of English and other languages, e.g. English "nation," French "nation," Spanish "nacion," and Portuguese "nacao." Indeed, the English word "national" would not appear to be related to "nation," if both were spelled phonetically. This would make English much more difficult to learn.

There are many more arguments, but these alone should suffice to establish the fact that the wonderful dream of a consistently and phonetically spelled English language will probably never be realized. We all wish it might be otherwise, and that the linguistic forces that made English what it is had tended more to simplification than to diversity. But it was those same forces that gave the language its more desirable characteristics. They were natural forces, largely uncontrollable, and I fear they remain so.

Francis A. Cartier
The Air University
Maxwell Air Force Base

Are you one

of those who have yet to find the freshman English text that fully satisfies your teaching needs? If so, may we urge you to examine —

Effective Writing
by Robert H. Moore 588 p. $3.90

Modern English Readings
7th edition, *by Loomis, Clark & Middendorf* 1097 pp., $4.75

Readings in Exposition
The sections of expository writing from the above 589 pp., $3.00

A MANUAL OF ENGLISH PROSE COMPOSITION by Middendorf & Griffin is available for use with the above two volumes. 60¢ when ordered with either of the above; 95¢ when purchased separately.

These are texts that many of your colleagues have found to be just what they wanted. For examination copies, write to

RINEHART & CO. 232 Madison, N. Y. 16

Burges Johnson's "Jibberings" (**CEA Critic**, March, 1957) strike me as among the best in his series. I encounter each sentence with unqualified pleasure, except one. And two clauses in that sentence unleash the wolf, an unleashing which the "Old Ghost" invites explicitly in his last lively sentence. I bare fangs and quote: "It is a simple (answer): divorce Composition from Literature. . . ."

Divorce Composition from Literature? If there be "only two kinds of writing—Good and Bad. . . ," would the "Old Ghost" call Literature which moves the reader pleasantly, "Bad Writing"? Obviously, such Literature is good (it is, in fact, our most humane) Composition. Why be sheepish? I want Composition to be good; I want it to be excellent; I want it to be Literature. And so, I suspect, does the "Old Ghost."

Robert G. Tucker
University of Massachusetts

Jibberings Of An Old Ghost

Just about forty years ago an article appeared in **Harper's Magazine** protesting against the teaching of English grammar to innocent young children. Apparently it was not the voice of only one subversive crying in the wilderness, for the author of it was able to cite various school authorities of that day who sympathized with his views. Several cities in the Middle West had subjected thousands of children to tests which revealed that they did their worst writing during those years when study of grammar was at its height.

Such a contentious article was bound to start ructions, just as any appeal today for spelling reform leads to bitter words. The author of that **Harper** article forty years ago received anonymous letters questioning his respectability and his morals.

Correct speech, like correct spelling, is not governed by law but by fashion. It is acquired not by learning rules but by contagion. A child learns to throw a ball accurately long before he learns about the interaction of his tibia and fibula, and he learns to chew gum before he has even learned the names of his molars and bicuspids. Grammar is the bony structure of speech and written composition, and should be studied after habits of good usage are established. Protesters will ask indignantly how a child can learn to speak correctly if he does not study grammar. A more important question is how he can learn grammar correctly if he does not know how to speak.

"Rules of grammar" are in fact no more than tabulations of the ways in which nice people communicate their ideas to one another. When nice people change their styles of speaking and writing, then the rules change. I am told, for instance, that the subjunctive is gradually disappearing. When it does I question whether any memorial services will be held. And I recall that an English professor in a highly respectable Eastern university has publicly asserted that the verb To-be need not necessarily be followed by the nominative case. The time is coming when even nice people will say "It's me."

Harper's Magazine itself must have had its subversive moments in that ancient day, for the following verses appeared in its pages at about that time.

PLUPERFECT INDICATIVE

Was I so brave when I was young,
  Or was it recklessness of youth?
There tripped so smoothly from my tongue
  Great words sonorous or uncouth,
That echo through my head today—
But what they mean I cannot say.

When I was four—or maybe three—
  I lisped about the Predicate,
And made Subjunctives bend the knee
  In passive tense ere I was eight;
I viewed, unmoved, the bones of speech
And had a horrid name for each.

I never even turned a hair
  When angry Surds the echoes woke;
I'd track a Gerund to its lair
  And parse it at a single stroke;
Nor hesitate at raising ructions
With Participial Constructions.

Each Syntax fierce I calmly faced;
  And scarce a second thought I'd give
To my own safety when I chased
  The Absolutest Ablative.
Bold Datives at my feet would bow
Who governed Clauses, God knows how.

And now I'm old. I shy at Verbs.
  When Adverbs rise I give them room.
A Pronoun all my joyance curbs—
  I can't remember which is whom.
Poor I, who once could shake my fists
At First and Second Aorists!

Burges Johnson

two excellent new books

textbook,
handbook,
anthology of nonfiction:

CREATIVE EXPOSITION
by Alexander E. Jones

a concise manual
to guide students
in research and writing:

THE RESEARCH PAPER
by J. Raymond Hendrickson

HENRY HOLT AND CO.

* * *

* **MASTERPIECES OF THE DRAMA**
by ALEXANDER W. ALLISON, ARTHUR J. CARR and ARTHUR M. EASTMAN, *all at the University of Michigan*

Eleven plays selected for qualities of excellence, appropriateness and variety — Sophocles, Euripides, Jonson, Moliere, Sheridan, Ibsen, Chekhov, Synge, O'Casey, Lorca, Giraudoux. Spring 1957

* **WRITING AND REVISING**
by WILLIAM S. MORGAN, *West Contra Costa Junior College*

For students needing help in writing themes — a reader of the manuscript reports "the exercises are extraordinarily well done . . . It will teach itself, I'm sure, very effectively."

Just published, 248 pages, paper, $2.00

* **FROM FACT TO JUDGMENT**
by HAROLD F. GRAVES and BERNARD S. OLDSEY, *both at Pennsylvania State University*

An important guide to purposeful analytical writing — "all in all a superior piece of work full of fine judgment and excellent readings", reports a prepublication reader.

Just published, 380 pages, $3.25

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N. Y.

TRAGER-SMITH LINGUISTICS IS WHAT WE NEED
(A reply to Professor Long, CEA Critic, March, 1957)

In responding to the challenge which Professor Long has so forcefully issued to Trager-Smith linguistic, I must first acknowledge that I still remain in doubt as to the exact nature of the contribution which any kind of linguistics can make to the composition class. I have not yet either taught or seen taught a single such class that I thought successfully met all of the variety of problems that the course is widely supposed to meet. I do not believe that linguistics can alleviate very many of the sufferings of mankind, nor unlike literature, that it can even make the bearing of one cross or another much easier. About all it can do is pour a good concrete foundation to support the cross of grammar.

Professor Long's summary of Trager-Smith linguistics is inaccurate at crucial points. He asserts that "phonemic analysis is of no help in identification of the subject, the predicate, and the complement." He then cites a pair of challenging examples in which the only clue to the identification of the subject **is** the phonology. If **Home is the sailor** is read with the same intonation morphemes as **home is the magnet**, it becomes utter nonsense. That is, if one reads,

3 2 2 3 1
home | is the sailor#

he is not producing a meaningful sequence, unless **the sailor** is the name of a residence hall. He must read,

3 3 3 2 1
home | is the sailor#

(I have said **read**: intonation morphemes are supplied by the reader, whether he says the sentence out loud or not. I have also said **meaningful sequence**: the question of **what** the meaning is, is a different one from the question of whether it is meaningful or not.) But if he reads,

3 3 3 2 1
home | is the magnet#

he is talking about a magnet which has been away from home. In order to read that the magnet which groups people together into socially significant clusters is home, he must read either

3 2 2 3 1
home | is the magnet#

or

2 3 1
home | is the magnet#

A similarly misinterpreted example is **scrambled eggs** vs. **ham and eggs.** There can be a plus juncture, as the Trager-Smith people call it, after the **ham** of **ham and,** but there cannot be one after the **scram-** of **scrambled.** The orthography accurately reflects this fact of the language. The simplest sort of expansion-substitution (an analytical procedure which Professor Long curiously seems to think is little used by linguists) further separates the contrast: **bacon and eggs** for **ham and eggs, boiled eggs** for **scrambled eggs.** I suppose Professor Long thinks referential meaning is employed in such a procedure, but it seems to me more a matter of **class** substitution, with class membership being determined by the formal evidence of suffixation. We could also substitute **beautiful** for **scrambled,,** where we would have no suffixation to guide us, or **coupled,** where suffixation would lead us away from a meaningful substitution. In the case of **beautiful** there is no hocus-pocus involved: it is simply easier to establish a class first by inflection where it exists and then find items that replace the inflectable items in a syntactically fixed frame. The latter can be given a different, but derivative, name to discriminate between the inflectables and the uninflectables —in this instance, **adjective** vs. **adjectival.** Nor is there hocus-pocus in the procedure that would eliminate **coupled** as a replaceable possibility: the question again is whether it is meaningful or not—a question that no linguist has ever eliminated from his field of inquiry.

I am pleasantly surprised to find that Professor Long hears more than four degrees of stress in **that elevator-operator's crazy!** The more usual objection is that four are too many. I suppose he read it in somewhat the following fashion, and quite rightly heard that the primary stress on **cra-** is louder than the one on **el-:**

2 3 2 4 1
that elevator operator's | crazy#

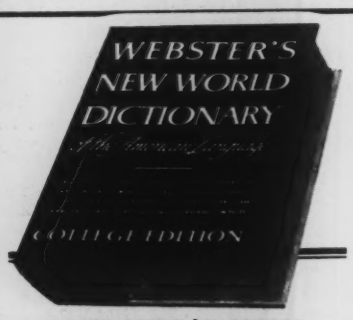
He'll find an explicit statement in the **Outline of English Structure** that stress of any given degree is louder on a higher pitch than on a lower one. Until he demonstrates that such an observation is inaccurate, he must either concede that his hearing of additional phonetic levels merely corroborates the hypothesis or supply us with an equally adequate description of the differences he hears.

I am also pleasantly surprised to hear that the grammarian needs more than four junctures and that among these are all the punctuation marks of the written language. It is really a double surprise: first that the non-Trager-Smith grammarians make any overt use of juncture in their analysis of syntax; and second that a distinction between the placement of the semicolon and the period, for example, can be made on a **grammatical** basis at all.

No one, least of all Trager and Smith (who have had, on occasion, rather notably successful experience with the teaching of foreign languages), would argue with the assertion that the imitation of tapes under the guidance of good teachers is useful in effective language teaching, whether of English to foreigners or the reverse. I doubt if they would describe this procedure as "simple," but I am sure that the teaching of foreign languages has not progressed to the state of perfection that would allow it to reject the use of visual aids to guide the student's hearing of sounds which are strange to him. The transcription in **El Ingles Hablado** and in ten other books (the last appeared a year ago) is specifically an **aid to listening to actual pronunciation,** heard from tape or in the classroom. I acknowledge that the analytical symbols devised by Trager and Smith for analytical purposes may not be the best such symbols for pedagogical purposes, but the facts which the analysis reveals must still be communicated by a better device than traditional spelling. No text previous to the ACLS series attempted to represent so much of the total phonological structure. A better device to represent the facts may be Pike's transcription, but we cannot really learn from Professor Long, since he has elected not to be critical of Pike's analysis, which from the point of view he is espousing is subject to criticism at most of the same points as Trager-Smith. It is unlikely, for instance, that Pike would fail to agree that "formal differences are what give differences in meaning, and that consequently meaning must be investigated through formal differences" (Hill quoted by Long). It is equally unlikely that Pike would accept as many junctures as Professor Long suggests are necessary for grammatical analysis: at least nothing he has written suggests it.

I think Professor Long pays his colleagues no compliment in suggesting that their training in literature has been mentalistic. The solid historical approach to the criticism of literature that still, happily I think, dominates our major English departments is directed toward the understanding of the creative process in the context that nourished it. It is an agreeably non-mentalistic tradition. Other approaches—psychological, linguistic, New, etc.—have gen-

(*Please turn to page 5*)



WEBSTER'S NEW WORLD DICTIONARY

of the American Language

COLLEGE EDITION

Now approved and used in more than one thousand colleges

Acceptance of a new dictionary on such a scale could result from only one thing: its demonstrated superiority in serving teachers and students.

142,000 entries

$5.75 plain $6.75 thumb-indexed

THE WORLD PUBLISHING COMPANY

2231 West 110th Street, Cleveland 2, Ohio

erally received unfavorable comment when they have produced results that were defensible principally in mentalistic terms. The non-mentalist—whether gestaltist, machanist, or other—wishes to investigate the less knowable starting from the more knowable; criticism for him for such an approach seems uncharitable. All that I can see that the linguists wish to do about the written language, for instance, is to put it solidly into a matrix within which they believe it can most productively be studied: as a secondary symbol system that arises from the primary system which is language; in that matrix, it must be studied as thoroughly as ever Professor Long could wish. The Trager-Smith interest in the spelling system may be well indicated by the fact that the entire second volumes of the ACLS texts for foreigners are to be devoted to explication of the relation of the sounds (presumably mastered in the first volumes) to the letters used in the written language, and to systematic drill toward the mastery of that relationship. The General Form for these volumes has been written, and the Turkish version; they have not been printed yet.

Names like Sapir and Joos militate against the assertion that linguists as a group are notoriously poor writers (there are but a few good writers in any group), but that their inadequacies as writers should bar them from the privilege of using a literary criterion—if such is the proper category for the organizational clarity of levels—seems a non sequitur.

I would urge that linguistics of any kind be searchingly examined for clues that might make our teaching more effective, and with any effort in this direction I am strongly in sympathy; but nonetheless it seems to me that a critic of a set of tools that a good many people have found useful should first be certain he understands how the tools operate before he declares that they are useless.

In Professor Long's discussion not one book is mentioned in which an attempt has been made to apply Trager-Smith-Fries-etc. linguistics to teaching English composition: Whitehall, Roberts, Lloyd and Warfel go unscathed. They are conspicuous among those who so far have tried to apply structural linguistics to the teaching of composition. I am sure their measure has not yet been taken, and it is obvious that they, at least, along with many others, find that the tools of structural linguistics produce fruitful statements for the student who is interested in composing better prose.

Robert P. Stockwell
University of California at L. A.

At the request of the president of the American Council on Education, Arthur S. Adams, Max Goldberg is serving on a new committee established by the Council to study the relationships of higher education to business and industry.

Books of exceptional interest

The Poems, English, Latin, and Greek of Richard Crashaw

Second Edition

By LEONARD C. MARTIN

Crashaw's poems, as first published and as revised by him. New material on both Crashaw and his work is included. 4 plates; text figures. $7.20

English Pronunciation 1500 - 1700

By ERIC JOHN DOBSON

Reviews the current scholarly view. An explanatory, critical and historical account of the writings of English grammarians and a detailed phonology based on these and other sources. 2 volumes; 9 text figures. $26.90

William Wordsworth: A Biography

The Early Years, 1770-1803

By MARY MOORMAN

This first volume of a two-volume work covers the poet's school days and early creative years. Based on new material and on work done by Selincourt and Darbishire. Illustrated. $8.00

At all bookstores

OXFORD UNIVERSITY PRESS, Inc.

114 Fifth Avenue New York 11

* *

* **THE SHORT STORY**
by JAMES B. HALL, *University of Oregon*, and JOSEPH LANGLAND, *University of Wyoming*
Highlights —

- Selections are distinguished and rarely anthologized, representing well-established writers, both traditional and modern
- Introductions to each major section add up to a short history of the subject
- Provocative comments and comparison-contrast questions
- Stories feature parallel subject matter as treated by different kinds of writing talents
- Brief biographies and pertinent bibliographies suggest further readings

1956, 485 pages, $3.00

* **EXPLORING POETRY**
by M. L. ROSENTHAL, *New York University*, and A. J. M. SMITH, *Michigan State University*
Leon Edel, Indiana University, comments —

"It is good to discover a work which deals with poetry in this quiet, explicit, exploratory way, casting light at every turn but never forgetting for a moment that the critic must not—as some critics do—smother the lyric voice. The book strikes me as the best all round job on poetry I've seen in recent years, in its insights and the lucid way in which you [the authors] give them to us."

1955, 758 pages, $4.50

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N. Y.

Leave Your Cooking Alone

(*Continued from page* 1)

was nothing "wrong" with the fish! My friend, as he ate his chile con carne, kept observing the nearby tableau, covertly. The fish appeared to be about seven inches long and was split down the middle and opened so that it was shaped something like a large, very broad arrowhead. He was not able to weigh the fish, but bluefish of this size ordinarily yield about six ounces of flesh (almost entirely protein with all essential amino acids). The exposed surface of the fish (that is, the inside of the flanks) was somewhat lighter in shade than the ordinary yellow "second sheets" used by many typists. It was this color that apparently provoked the woman to her outburst. For many years, manuals of cookery, cooking "experts," self-styled and self-appointed guardians of our alimentation, have maintained that fish should be "well-done," and if broiled, broiled until brown. Nonsense!

Not only the Japanese, but many peoples in Indonesia, Micronesia, Melanesia, Alaska, Northern Canada, and Greenland frequently eat fish **without any cooking at all!** Moreover, the U. S. War Department, during the last war, determined in series of experiments that men could live for long periods **on raw fish alone,** without any other intake, even of water.

Our problem is bad enough when "authorities" lay down laws about what is "good" cooking and what is "bad." But our worries about food get more complex when "authorities" disagree. One cookbook says that red wine should always be served at room temperature; another says that some red wines may be slightly chilled. No wonder people are confused when even the "authorities" disagree!

Fortunately, in the last one hundred and fifty years a new science has been developing, dietetics. And for these one hundred and fifty years, scholars in dietetics (who call themselves **dietitianists** to distinguish themselves from **dietitians** who are largely concerned with the compiling of menus, recipes, etc.) have been amassing a store of knowledge about food. If we ask a dietitianist the questions we posed at the beginning of this paper, he would probably answer:

1. "'Southern Cooking' is no worse nor better than any other cooking that keeps people alive and healthy. It is 'regional' cooking and differs somewhat from New England cooking or northern mid-Western cooking. The principal differences are a greater use of thick gravies, of vegetables containing starch, cooking salt pork or ham hock with legumes, 'quick-frying' technique, and warm (or hot) breads with a relatively high specific gravity.

2. "No. Cream, evaporated milk, condensed milk, powdered milk or cream, skim milk, buttermilk, sour cream, or yogurt are just as good in tea as milk (whole milk)!"

3. "Ketchup is a perfectly acceptable food made of puree of tomatoes, salt, pepper, onions, vinegar and assorted spices. Ketchup serves as a very acceptable additive to food preparations which do not contain these ingredients. As a matter of fact, the man who douses ketchup liberally on his foods may have very good 'taste.' He may be using the ketchup to modify the flavor of decay. (In our culture, foods in an advanced state of decomposition are not socially acceptable, possibly because of a tradition established in Mosaic Law. However, many cultures favor foods partially or wholly decomposed, e.g., Siberian Mongols and their diet of pre-historic mammoths, Cantonese and ancient eggs.)"

4. "No. A steak, thin or thick, may be boiled, fried (with or without large quantities of fat), broiled, baked, or stewed, without spoiling its dietetic value."

Other questions may trouble us. We've often heard these questions or statements. "Aren't the French better cooks than the English?" "Isn't German cooking heavy?" "My wife doesn't cook—she uses a can-opener!" "Italians put garlic in everything." "Isn't American, Spanish, or French cooking better than savage cooking where there are no recipes and where everything is either eaten raw or else thrown into a pot into which everyone gropes for his portion?" "Is it wrong to eat peas with a knife, or bacon with the fingers?" "Isn't it bad manners to make heavy sibilant noises while one drinks soup?"

The modern dietitianist, with one hundred and fifty years of research behind him, has scientifically accurate answers and explanations for these questions and statements. The comments that the dietitianist makes will set our doubts to rest, because the dietitianist has eliminated the words **stale, fresh, insipid taste, smell, look, aroma, savor, appeal, tempt, stimulate, piquant, good (cooking), bad, better, worse, mouth-watering, disgusting, manners, standards, vulgar,** etc. Modern dietetics does not concern itself with the entirely subjective and hence unscientific matter of what the food means to the eater emotionally and esthetically. And even less is concerned with the normative opinions of an observer of the eater. Dietetics is entirely concerned with the chemical and physical composition of the food, and hence is not an art or a pseudo-science, but a true science, a branch of chemistry, botany, zoology, and physiology, with a little physics and anthropology thrown in.

Milton Kalb
New York University

A unique New Harper text — a collection of readings for language study in Freshman English or Communication courses.

WEIGH THE WORD

By Charles B. Jennings, Nancy King, and Marjorie Stevenson
East Los Angeles Junior College

A wide sampling of selections arranged in 3 general classifications — cutting across many varied fields of linguistics — to make an interesting, definitive, and even humorous text book that answers *in one book* the variety of questions raised by the average student about language. An excellent supplementary text to accompany the usual ones on word families, roots, stems, and affixes.

HARPER & BROTHERS
49 East 33rd Street,
New York 16, New York

1936: A book appeared, which in a very real sense blazed a new trail in the teaching of literature.

An **APPROACH** to **LITERATURE**

by Brooks Purser Warren

1957: The third edition of this book still leads the way, but the trail has become a main highway of English teaching. *809 pages. $4.75*

APPLETON-CENTURY-CROFTS
35 West 32nd St., New York 1

A Visit To Alma Mater

(*Continued from page* 1)

implications to the Dean as "scholar" had been. His eyes had a quizzical, almost pained expression. "What do you mean—teaching?"

"Well—er—getting up in front of a class and just—well—teaching it," I said.

"Young man, just where have you been these last ten years?" It was a purely rhetorical question. "Don't you realize that a professor getting up in front of a class to lecture is as outmoded as—as—" he was trying to find an effective simile. "—as—Scholarship?" he burst out, finally.

"Oh, I didn't know," I said. Then I asked, "How do college students learn anything without professors to teach them?"

"By taking telecourses, naturally," the Dean said. "Professors don't lecture any more—they haven't for years. All the courses they ever gave have been kinescoped long ago. Our kinelibrary contains all the course work any student needs in any subject from Artificial Insemination to Zibeline Zoology, from the freshman year right up through the Et.D."

"Think of that!" I said, and thought about it for a while. Then I asked the Dean what the word kinelibrary meant, since I had never heard it before.

"That's the place where all our telecourse kinescopes are stored," he explained. "You probably remember the building, though it wasn't very important back when you were here—it was the old Faculty Club. We didn't need it any more for that, so now we use it as our kinelibrary. One of the best in this area, I'd say," he concluded, with some pride.

I nodded, a little bewildered by what the Dean had told me. "You mean you built a new club for the Faculty, so you didn't need the old one, or you just didn't need a Faculty Club, or what?" I asked. "I've been away for a long time, you know."

"You certainly have," he agreed. "The fact of the matter is that we haven't needed a Faculty Club, simply because, like practically all the other colleges in the country, we no longer have a Faculty. We had to release the last faculty member, Professor Honeyfeathers, back in 1962, the year after he completed his kinelectures in Biology 206. He was near retirement then anyway, so we let him stay on an extra year to help out the teleclerk."

"Teleclerk?" I asked.

"Oh, I forgot—you haven't been around much. The teleclerk has one of the most important and vital jobs on the whole campus. Takes charge of the kinefiles, where all the kinelectures are stored alphabetically by telecourse titles."

"Sounds as though you have to have a tremendously accurate knowledge of all the letters in the alphabet, to hold down that job," I said.

"You certainly do," the Dean declared. "We gave the place as First Assistant Teleclerk to Professor Honeyfeathers, but he stayed only a year. Just couldn't make the grade, somehow, so we had to—er—retire him." Dr. Upshirt coughed slightly.

I felt sorry about Old Honeyfeathers. Not that I had any particular sympathy for him—he'd given me a D in Biology I when I was a Sophomore, I remembered. Still, just letting him go like that. . . .

"What happened to him after he left the college?" I asked the Dean.

"Oh, he got a job somewhere." Dr. Upshirt didn't seem very deeply concerned. "In a drug company, I think. Distributing samples, or something." He began to fiddle with the mail on his desk, and I knew it was time for me to leave. But I was curious about some of my other old teachers. Professor Hoffman, for example, the big Shakespeare specialist, who'd been my advisor during my senior year. I asked Dean Upshirt if he knew anything about him.

"Great performer, Hoffman," the Dean answered. "One of the best kinelecturers we ever had. Took to it like a cathode to an isotope. The college made thousands on his kinescopes. In fact, we named a telefellowship after him--the Hoffman Telefellowship for Et. D. candidates majoring in English T.S. and M's."

"T.S. and M's?" I asked, wondering whether these initials applied to candy bars or throat lozenges.

"Television Skills and Methods," he explained, patiently. "Very special stuff, you know. Takes an extra three weeks of practice teleteaching to earn the degree—almost like the old Ph.D. thesis idea you were asking about. The extra teleteaching adds tremendous prestige to our Et.D. degree, of course—actually, it rates second only to the one they offer at Columbia Teachers College." Here his eyes grew misty again, but only for a moment. "Our graduates have jobs administering some of the best telecurricula in the nation."

I was impressed, of course. But I was still interested in finding out about Professor Hoffman. "Is Dr. Hoffman administering the English T.S. and M's program here?" I asked.

"As a matter of fact—er—no," Dean Upshirt said. "Although he was an outstanding man in his specialty, Professor Hoffman just didn't have the hours in Tel. Ed." He paused for a moment, to make sure I knew what Tel. Ed. meant. I did. "Without the hours, we felt he couldn't handle the administration end, so we had to ask him to resign."

"You mean you fired Professor Hoffman too? After all those kinescopes he made, and everything?"

"Oh, it wasn't as bad as that," the Dean said. "We offered him the opportunity of becoming a candidate for an Et.D. himself. We were even going to streamline the course down to one summer of course work—and, as a really special concession, we were going to eliminate the practice teleteaching requirement altogether, since he'd made so many good kinescopes."

"That was white of you."

"You know," the Dean continued, "amazing as you might think this opportunity was, Hoffman wouldn't even consider it. Got very sticky about the whole thing. Said he hadn't made all those kinescopes just to do himself out of a job, and when we

(*Please turn to page* 8)

Enthusiastically received . . .

The Growth of American Literature

Volume One ● Volume Two

Edwin Harrison Cady, *Syracuse University*
Frederick J. Hoffman, *The University of Wisconsin*
Roy Harvey Pearce, *The Ohio State University*

"The selections are well chosen and the editing adequate without being over-powering." Paul Whitbeck, *Bates College*

"An excellent text, both in its critical apparatus and in the catholicity of its selections." Sheldon N. Grebstein, *University of Kentucky*

College Division
55 Fifth Avenue, New York 3, New York
AMERICAN BOOK COMPANY

(*Continued from page 7*)

asked him why we should keep on paying him for doing something we could have for free, he nearly blew his tubes. Started raving and ranting about copyright laws and automation and the rights of labor and all that. Actually—" and here the Dean raised his eyebrows with a pained expression—"he was most undignified."

"Too bad," I said. "What finally happened to him?"

"Well I just can't say, right off hand." The Dean was fiddling with his mail again. "When two hundred professors or so leave a campus, all within a pretty short time, the Administration loses track. You know how it is." I said I knew how it was. "Still," he added, "Professor Hoffman was a special case, no doubt about that. And he made a grand contribution to the telelitterary world—why, students will be listening to his telelectures for centuries—as long as Shakespeare is studied and read." Dr. Upshirt was getting expansive.

"It seems a shame that a man like that had to leave," I said.

"It is," he agreed. "It certainly is. We really hated to lose him. We even offered him the position as First Assistant Teleclerk—the same spot we gave to Old Honeyfeathers, you remember. And with permanent tenure, no less. But he wouldn't take that either. We just couldn't understand it."

"Why couldn't you have let him be the Teleclerk?" I asked. "That would have been better than First Assistant, wouldn't it?"

"Good God!" the Dean exclaimed, deeply shaken. "Would you want us to give a man a position involving the responsibilities of a Teleclerk—a chief Teleclerk—without an Et.D. degree?"

Edgar W. Hershberg
East Carolina College

The annual breakfast meeting of tthe Texas Division of the CEA was held Saturday, March 23, at the Roosevelt Hotel, Waco, Texas, in conjunction with the meeting of the Conference of College Teachers of English. Baylor University was the host institution.

Approximately 90 members and visitors attended the CEA meeting. This was by far the largest attendance in the young history of the Texas Division. Professor Karl Snyder, of Texas Christian University, and Fred E. Ekfelt, of the Agricultural and Mechanical College of Texas, read papers on the topic "Maintaining the Quality of Instruction on the Freshman and Sophomore Levels."

Professor Allan MacLaine, of Texas Christian University, served as secretary and was elected chairman at the Waco meeting.

W. W. Christiansen
Texas Lutheran College
1957 Chairman, Texas Division

On Feb. 2 the advisory committee of the North Carolina, Virginia, West Virginia CEA met at Longwood College in Farmville, Virginia. Present were the following: Rinaldo Simonin and Mary Nichols of Longwood; Bernard Shelley of N. C. State College; James Poindexter and Edgar Hirshberg of East Carolina College; and Marvin Perry, Jr., of Washington and Lee.

The following actions were taken: 1. A regional constitution modeled after the one in force in the Michigan CEA was adopted for recommendation to the next regular regional meeting.

2. In view of the geographical facts of the area, it was decided to recommend to the national office that the region include Virginia and North Carolina only.

3. Tentative plans were discussed for the regional meeting in October, which is to be held in Virginia.

Edgar Hirshberg
East Carolina College

A DRAMATIZATION OF FINNEGANS WAKE

Not only the Poets' Theater production, two years ago in Cambridge, of Mary Manning's dramatic adaptation of **Finnegans Wake,** but also Miss Manning's forthcoming book (Harvard Press)—a revised version of her adaptation—would have to go far to excel in dramatic force "a shortened version of Miss Manning's stage adaptation prepared (and directed) by Denis Johnston . . ." the Anglo-Irish dramatist, creator of **The Moon and the Yellow River** and other well-known plays.

As the Mount Holyoke College contribution to the Undergraduate Festival of the Dramatic Arts, a worthwhile and stimulating project, sponsored by the Yale Dramatic Association at New Haven, March 29-31, this Manning-Johnston version of **Finnegans Wake** was easily the most impressive of three plays presented during the evening of March 30.

Denis Johnston's Mount Holyoke cast, supported by three men from The University of Massachusetts, demonstrated to the largest audience at any dramatized production of the **Wake** yet, that Joyce's portmanteau language is capable of controlled dramatic effects. It is a strikingly economical medium for perceptive readers, and this group of players had learned to read as well as act. A companion expressed afterward what many of us had felt: that we had been present at a birth. It has long been known that Joyce (perhaps like Aeschylus or Marlowe in their times) modified the inherited language to express his own contemporary experience; this New Haven performance effectively demonstrated that Joyce's new use of language can communicate with the imaginations of large numbers of people.

The **Wake** needs readers who can take the language as given and who will allow the somatic gestures implicit in it to shape their own expression. Such a moving performance Denis Johnston's group provided for an audience which would have gone on demanding more curtain calls than five or six had opportunity been given.

Robert G. Tucker
University of Massachusetts

NEW HIGHWAYS IN COLLEGE COMPOSITION

2nd Edition

by OSCAR CARGILL, New York University, REGINALD CALL, University of New Hampshire, HOMER A. WATT and WILLIAM CHARVAT, Ohio State University

A cover-to-cover revision of a text that has already sold over 100,000 copies, the 2nd edition provides a complete Freshman English course in one compact and highly teachable volume. This three-in-one textbook contains a thoroughly integrated Reader, Rhetoric and Handbook that systematically develops the student's reading and writing skills. The Reader contains a wide and varied selection of the best modern writing; the Rhetoric develops a philosophy of composition in accordance with approved standards of traditional English as modified by significant modern usage; in the thoroughly revised Handbook a descriptive approach replaces the prescriptive approach of the earlier edition.

1034 pages • 7" x 9¾" • Published 1955
Text list $6.95
approval copies available from:

PRENTICE-HALL, INC.
Englewood Cliffs, New Jersey